

## MUSICAL WORLD.

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WE may extract bitters from sweets, poisons from the fairest flowers, charcoal from the diamond, acids from nectar—we may assure ourselves that perfumes are noxious, that fountain-water is full of animal corruption, and that the bread we eat contains much of the sand and manure of the soil whence the farraginous corn has sprung—nay, we may be convinced that our vital air is but a more-or-less unsalubrious gas, and that there really are spots in the sun. Such is the penetration of our age, by which, in due time we may arrive at that awful perfection of knowledge, to enable us to discover that the whole world is a perpetual earthquake, the universe an unceasing eclipse, danger lurking in every corner, and death in every thing; life an incipient sickness, and that—

“Nothing is but what is not.”

All this may be considered a proof, that we are a clever generation; though, after all, it is but an evidence of our inheritance of that special quality, which our maternal progenitors, from grandmother Eve downwards, enjoy the full credit of having imparted to their sucklings—curiosity; and which, accumulating from century to century, and extending by multitudinous propagation, has come at last to be the universal ruling principle, if not passion. Whether this cleverness be real wisdom, we will leave shrewder brains to investigate; of this we are quite satisfied, that the said hereditary principle, which has prompted the search after vast utilities, has also led to the discovery of much that were better to have remained unknown—and that the honour justly due to the great enquirer has quickened the Peeping-Tom propensity of the little philosopher, till the whole business of our times may be resolved into the earnest cultivation of the science of finding

fault—the comparative amount of good and evil in the world, rendering the disclosure of the latter, by far, the more facile pursuit of the two.

Luckily however, for us, there is a shining as well as a cloudy region in “the Heaven of dear philosophy;” nature has decreed that corruption is its own purifier; experience shews us every day that bitters breed sweets, and physic is balm; and the great Bude-light intelligence of our country long since taught, that the right enquirer might find wisdom in trees, and stones, and running brooks, “and good in every thing.” Now this, we hold to be the more comfortable philosophy of the two; and in this dreary damp cold season, when every drop of comfort is welcome, ideal or palpable, it is no wonder that it should have been courted and clutched at, just as one would at a flying blanket during a midnight slow-coach-top journey northward—in fact it came to us spontaneously, as we wended moodily homeward, last Thursday evening, from witnessing the first performance of “Lucia di Lammermoor,” at the beautiful theatre in Oxford Street.

Ahem! coughed we vigorously, for we have no relish whatever for the phlegmatic, physical or mental; ahem! and a more agreeable rumination succeeded, the result of which we herein offer for the consideration of the reader, and the benefit of those whom it may concern.

Of a surety, the opera of “Lucia di Lammermoor” is, in every respect, the very worst that has ever been brought upon the English stage; we are quite certain that there is not the most remote chance of any one attempting to controvert this unquestionable conclusion, who either understands the matter, practically, or has had any experience of the operatic endeavours in England, good, bad and equivocal, during the last half century, or any portion of it.

The plot is meagre and undramatic, the music is not only inappropriate, being bluttrous where it should be sentimental, and watery where it should be pathetic, but it is extremely unmelodic and clumsily put together; often leading expectation to the brink, and then turning suddenly to batter back the interest it has attracted; it has not even the merit of originality, for it is all but exactly what has been before done better; and, as a work of art, it lacks form, symmetry, proportion, light, shade, finish, all, save the material out of which it is fabricated, and the varnish with which fashion and false taste have chosen to beplaster it.

We repeat, that we are not of those who love to hypercriticize—who assay platina by the gold standard—much less would we decide upon the merits of champagne by the test of Blackstone’s Commentaries—we are right thankful for the capability to enjoy, at convenient seasons, both the sublimities of Milton and the funniments of Punch; and revering Mozart, Haydn, and Beethoven, as the Trinity of our musical idolatry, we can yet feel that emotion, if not devotion, is produceable by the spell-wands of their inferiors. But we contend, that of the genre, or class, or school if you will, to which the “Lucia” belongs, it is the very worst specimen that has yet found acceptance at the hands of an English manager; and we are more than half persuaded, that it has been selected to prove, that the theatre and its appurtenances can give vitality to even a decomposed cadavre.

And this is the pleasurable consolation we derive from our Democritan philosophy; that the success of this opera clearly indicates the ability to sustain better things, on the part of the establishment, and the ripening public taste for musical entertainment, of whatever grade, in preference to the mere lingual monotonies of bombast and commonplace, which have too long been the staple of the minor (and it may be, the major) houses of this great city.

This establishment is young, and may just now be contented with pap and painted sugar-plums; but the hunger for more vigorous fare will grow, and the neglected granaries of English musicians will, we trust, at length find a fair market.

# SOME ACCOUNT OF THE ORIGIN OF CATCHES GLEES AND ROUNDS,

BY  
JOSEPH WARREN,

Organist and Director of the Choir of St. Mary's Chapel,  
Chelsea.

(Concluded.)

At about this period the elder Walsh began to print the same collection of catches, and in the same form, under the title of 'The Catch Club, or the Merry Companions,' &c. 'The Jovial Companions, or the Merry Club, being a choice collection of the Newest and most Diverting Catches, for three or four Voices. Together with the most celebrated Catches composed by the late Mr. Henry Purcell and Dr. Blow. All fairly engraved and carefully corrected.' This collection has a most curiously engraved frontispiece, of a very humorous character. From this time, pocket collections of catches, rounds, canons, and glees, were reprinted by the principal music-sellers of the time, until the foundation of 'The Noblemen and Gentlemen's Catch Club,' which took place in November, 1761, at the Thatched House Tavern, St. James's Street, when Mr. Thomas Warren was elected Secretary. In 1763, the Club offered three prizes for the two best catches, the two best canons, and the two best glees, which were awarded to Baidon and Marella for the best catches, to Dr. Hayes for the best canons, and to the latter and G. Berg for the best glees. In 1787, in consequence of Dr. Callcott sending in nearly one hundred compositions, as candidates for the prizes, the number to be sent in was limited to three of each description; and, in consequence, twelve only were sent on the following year by Dr. Callcott, which gained all the prizes—a circumstance unparalleled in the annals of the Catch Club.

From the time of his election as Secretary, in 1761 to 1794, Mr. Warren published a yearly and monthly collection of Catches, Canons, and Glees, for three, four, five, six, and nine voices, never before published, which were dedicated to the Noblemen and Gentlemen of the Catch Club, at the Thatched House Tavern, St. James's; which collection amounted, at the end of the thirty-two years, to the same number of books or parts, which, with the Vocal Harmony (the monthly collection bound in one volume), forms the most noble collection ever printed of this kind of music. From the institution of this Club, catch, canon, and glee writers began to publish their own works in separate collections, which found great favour with the public.

In 1787, was established the Glee Club; and in 1790, Samuel Webbe composed the prize glee 'Glorious Apollo,' expressly for this society.

Having mentioned the two principal societies for catch and glee singing, it now remains for me to notice the *Madrigal Society*, which began its labours long before either of the above societies. This society, according to the minute-book, was founded at the Twelve Bells, in Bride Lane, so early as 1741. In 1745 (the year of the rebellion), the society removed to the Founders' Arms, in Lothbury; from thence to the Twelve Bells, and after that, to the Queen's Arms, Newgate Street; from thence to several other places, until at last it settled at the Crown and Anchor, Strand, where it is still held. In 1811, a prize was offered for the best madrigal written in the style of the old madrigals. From this society has emanated the Western Madrigal Society, and the New Madrigal Society; and several Glee, Catch, and Madrigal Societies have been formed in London and the principal towns and cities of England; particularly at Manchester, Liverpool, and Bristol, where prizes are annually offered to competitors in this class of writing.

JOSEPH WARREN.

## CORRESPONDENCE.

### DOMESTIC MUSIC FOR THE WEALTHY.

LETTER V.

To the Editor of the Musical World.

SIR,—I am to attempt to shew—that domestic musical establishments would further tend to the advancement of the art, by the opportunity they would afford to composers of experimenting.

That musical composers are differently situated in this particular from any other class of inventors must be evident.

An author's pianoforte (if happily he is well able to use it) will furnish but a faint shadow of his conceptions relating to orchestral effects; or even to those derivable from a more limited combination of instruments. To obtain a good trial of a quartet or quintet is very difficult; to get a work so repeated as to allow of experiment pretty much hopeless; and to obtain an effective performance of an orchestral work, closely verging on an impossibility. It is true, that at periods "few and far between" the Philharmonic Society have tried a few MS. English works with their glorious band; but for obvious reasons it was a very small number they could so favour; so small indeed, that, for an author to indulge an expectation of being so privileged, was very like the holder of a lottery ticket predicating that he should obtain the £50,000 prize. The Society of British Musicians was formed to supply the desideratum. (All praise be to its founder! All praise to those who have laboured heart, head, and hand, through good and evil report, for its prosperity!) The bands assembled at its early trials were however generally defective in some essential instruments, although in the stringed department redolent of strength and talent. Latterly the orchestre has been technically complete, but weak in numbers in those instruments admitting of reduplication. Further, I would observe, that trials for orchestral works have for the last three seasons been held only once in the year, and that participation in the privileges they offer, is of course confined to the members of the society. The establishments for which these letters plead would, I conceive, supply the advantage of reiterated trial to every musical author of tolerable pretensions in the united kingdom. I take it for granted, that the members of

an orchestra retained for constant service would be imperatively required to assemble for combined practice at frequent periods, perhaps daily.

It would in such a case be as desirable for the improvement of the performers, that, in addition to the standard works, new *matériel* should be supplied, as it could be for authors to experimentize; thus the great principle of mutual benefit would come into operation.

The conductor of an orchestra, if a composer, would of course be most favourably situated for the frequent use of the privilege in its largest extent; but let us suppose three such establishments in operation, and I think the assertion above made would be fully sustained, that the practice-meetings would supply the necessities of all the creditable authors in the kingdom; and the art would be further served by thus furnishing the strongest possible motive to cultivate their gifts. In reflecting on the last two propositions attempted to be sustained, I have been led, not unnaturally, to turn to the biographies of the great authors. In these I find confirmation of the truth of my views, so remarkable, that I would beg your readers' attention thereto for a brief space, as at once the best possible illustration of the argument, and the most interesting sequel I can furnish to this section of the subject.

Haydn's life up to his 27th year (with the exception of a short period during which he enjoyed an allowance of three pounds per month, from Corner, the Venetian Ambassador) was a continuous struggle with poverty. He bore up most manfully; studied and practised most perseveringly; but his professional occupations were of the most desultory kind, and during this period he produced scarcely a work that the world now cares to hear.

Is not this a corroboration of the remark in my last letter, that such a state of things is most unfavourable to the exercise of the inventive faculty? In the year 1759, he entered into the service of Count Mortzin, or Martzin, a noble patron of music, who had

HIS OWN ORCHESTRA AND GAVE CONCERTS!!!

Two years after this he entered into the service of the Prince Antony Esterhazy, as *Maestro di Capella*, who soon afterwards died. He then passed into the service of Prince Nicholas Esterhazy, in the same capacity, and for whose instrument (the Baryton) and use he wrote a piece daily. His biographers make no statement of the value of these appointments; but assuredly here was the case supplied of comparative repose, of which I ventured to speak. There was perfect security from the pressure of poverty, or harassing fear of want, without the inglorious ease, or dishonour of a sinecure.

What was the result to himself and the world?

"His days were now strictly employed, and his life correctly uniform. He rose early, dressed himself with the utmost neatness, and then sat down to a little table near his piano, where the hours of breakfast and dinner still found him seated. In the evening he attended rehearsals, or the opera, which was performed four times a week, in the palace of the Prince, his master." "His life was so spent for thirty years." Hear the words of another biographer.

"Comfortably settled in the palace of Eisenstadt, in Hungary, relieved from care for the future, Haydn composed all the great works which he produced prior to the year 1791, and under advantages which few, if any, have possessed: he had a full, choice band, living under the same roof with him, at his command every hour in the day; he had only to order (it is said to ring the bell), and they were ready to try the effect of any piece, or even of any passage that, quietly seated in his study, he might commit to paper. Thus at leisure he heard, corrected, and revised whatever he conceived, and never sent forth his compositions till they were in a fit state to fearlessly challenge criticism." In the last fifty years of his life, it appears Haydn gave to the world the al-

most incredible number of 527 instrumental compositions. A case more strikingly confirmatory of the view I have taken relative to the benefit to the art, arising from the opportunity of experimenting, than the life of Haydn it would be impossible to conceive. This will appear the more strongly, if the opinion entertained by many be a sound one, that Haydn made a greater stride from the works of his predecessors in instrumental music than any other author. It would not be difficult to adduce instances in his works of what must have been startling to his contemporaries from its novelty. But this letter has already outgrown its proportions; and I will only venture two questions in conclusion: viz.—in whose works before Haydn's time are we to look for a tolerable Sinfonia, or Quartet? Are we not justified in attributing the splendid results of his labours very much to the favourable circumstances in which he was placed? I defer till my next some remarks in furtherance of my theme, connected with the lives of the other great authors.

I am, Sir,

Your obedient servant,  
HENRY J. BANISTER.

50, Burton Crescent,  
Tavistock Square,  
January 21, 1843.

Our readers will be interested in the perusal of Mr. Banister's argumentative letter, and we trust it will urge every one who has the ear of, or the access to, a wealthy music-lover, to bring the clear reasoning of our correspondent fairly into contemplation and discussion in such quarters. There are many individuals, amongst our aristocracy, who munificently disburse larger sums in musical enjoyments in the course of a year, than would suffice to make a home and a conservatory for another Haydn and his executor; but who, wanting the proper direction for their liberality, scatter that in idle jets d'eau which might irrigate the musical garden, and make it fruitful of a better and richer produce. We invoke the aid and proselytism of everyone attached to the art, or desiring to be so considered, in favour of Mr. Banister's project, which we deem to be pregnant of the most beneficial and gratifying results.—ED. M. W.

#### FASHIONABLE SINGING MASTERS.

To the Editor of the Musical World.

SIR,—In your last World, you threw out some hints, which I think not much complimentary to foreign music masters; I hope you will send this letter to your next World, for I feel bound to vindicate myself and countrymen. In regard to speaking de words properly, what does it matter, if de music be sung vid grace and elegance? I tink your correspondent, Sol Fa, was a great dunce fortelling his pupil, she pronounced *love* vid a *r* in de middle; does you imagine dat I could ride in my cab vid a tiger behind, if I vas to be so particularly as all dat? No, no; but your English masters are so obstinate, they vill not vink at noting. If I vas to find fault every moment vid my pupilles, do you imagine I should be invited to dine vid lords and vid ladies? to be sure, I attend all deir soirées for noting, and I gets tree or four of my professional friends to attend for noting also; but I can never get von of your countrymen to do dat. If a lady sing much vile at these soirées, do you tink I tell her? No, tank you; but I praise her to de sky, and cry every moment *brava*, *brava*, *bravissima*, &c. &c. Now, an Englishman would call dis flattery, poor fool; what matter, if it fill his purse. Vonce a-year, I gives a benefit, at the mansion of some noble lord or lady, free of all expense to myself, and de lady vill

vid her own hands, sell my ticket which are always charged von *guinea*. Dere is not a lady dat vill do dis for Englishman; and de reason is plain; he is silly enough to tell her of her fault, either in singing or playing; which I never does.

I would put a question to you—how can an Englishman teach Italian singing, when he cannot speak de language? Now, 'tis quite a different ting vid me, and de oder foreigners; ve can teach English singing, as well as a native, because ve speaks it correctly and grammatically; derefore, Mr. Editor, I trust you vill not allow any more hints to be thrown against fashionable singing masters, among whom I am proud to rank myself,

Your Countrymen's well-wisher,  
SIGNORE SOL FA.

P.S.—De various arrangements of Italian and French songs, which is published vid my name to dem, are done for me by a poor devil of a English musician, to whom I pays a trifling sum; for I never troubled my head to study such stuff as composition and thorough-bass; no, no, I buys my composition ready-made.

Douizetti Chambers, Upper Humbug Place,  
Jan. 20, 1843.

We give our correspondent the full advantage of his candid declaration, fervently hoping it may assist all those who are disposed to pay for, and those who furnish, the superlative talent in question. Let our plodding unexperiential English teachers, also, take a hint from the same; let them cultivate a pair of moustaches under their nose, mince their vernacular, curse their native climate, and wear a fur tip-pet of their own creation round their throats, and they will not only convince young ladies, and male old women that they are fine singers, but satisfy all credulous middle-aged mammas and papas, that they are most perfect masters of the *bel canto*. Such is the true alchymy of the present age—the philosopher's-stone by which brass is transmuted to gold. ED. M. W.

#### REVIEW.

Chaulieu's "Indispensable"—Op. 100. Cocks and Co.

This is, beyond a comparison, the most complete code of instruction for the young pianist extant. A careful and systematic practice of the exercises included in this little work cannot fail of producing, in the end, that most desirable of requisites for all who have ambition enough to desire the utmost perfection in the executive department of pianoforteplaying;—viz. equalization of the fingers, without which any thing appoaching to a faultless execution must not be dreamed of. The exercises are progressive, and lead from the simplest passages to the most elaborate *bravona-isms*, scales (diatonic and chromatic), shakes, thirds, sixths, octaves, &c., &c., &c., are presented in such a shape, as to be, at one and the same time, highly attractive as musical studies, and eminently useful as manual exercises. M. Chaulieu, an accomplished master of the pianoforte, has known well how to provide for every possible contin-

gency, and has left nothing untouched of any utility for the purpose above alluded to; the result of which is a complete and comprehensive grammar of the art, as yet unequalled for combined attractiveness and utility, and by no means likely to be surpassed by any future attempt of a similar nature. The ultimate effect of a work like the present must of necessity be a manifest and startling advance in the art of pianoforteplaying; and, which is a greater recommendation to us than any more practical feature could possibly be, together with a pure system of equal execution, M. Chaulieu has connected—an under current of elegant and musicianly thought, which can hardly fail of placing the student of his "Code" as forward in the attainment of a *good style*, as of an equally correct method of execution.

#### MUSICAL INTELLIGENCE.

##### Metropolitan.

##### MR. CARTE'S SUBSCRIPTION CONCERT.

At least six hundred persons assembled at the Bridge House Hotel, London Bridge, on Wednesday evening, when the second of this capital series of concerts was performed with entire success. Several of the eastern elite were present—Miss M. B. Hawes supplied the place of Mrs. A. Shaw, who still labours under severe indisposition; she sang two of her popular ballads, and "Meet again" with Miss Rainforth; the latter lady sang "Wapping old stairs," and an *aria* from "Anna Bolena," with horn obligato by Signor Puzzi—Misses A. and M. Williams sang Rossini's "Serbami ognor;" with Miss J. Williams, G. A. Macfarren's *Trio* "Spread wide the sail;" and the three, with Miss Rainforth, Winter's pleasing *quartet* from the "Unterbrochen Opferfest"—Mr. Henry Russell his "Maniac," and "Ship on fire," both encored; and Mr. John Parry could only get *quits* with his auditors by doing *double* as usual. Mr. Carte played a flute solo charmingly, and a duet with his brother, Mr. Harry Carte, who evinced very considerable talent for a debutant; Signor Puzzi played a horn *fantasia*, as he alone can do such matters; and Mr. Carr executed a solo on the concertina very glibly and effectively. The concert was a very pleasing and satisfactory one, fully meriting the applause bestowed on all the pieces—every thing went on smoothly, and in the order announced, which is a matter of rare occurrence now-a-days, reflecting high credit on Mr. Carte, and his able and indefatigable conductor, Mr. G. F. Harris. The third and last concert will take place on the 22nd of February, when a full band and chorus will be added to the executive talent engaged, and a strong programme is promised.



## PRINCESS'S THEATRE.

"Lucia di Lammermoor" was brought out here, on Thursday last, with complete success. The story of this opera is a sort of rhythmical assassination, or Abelardizement at least, of Sir Walter Scott's charming "Bride of Lammermoor;" and Donizetti's music is of a corresponding emasculate character, scarcely one point, either in the libretto or the score, presenting a recognisable feature of the original. Much censure has been wasted by the critics on the unfortunate translator of the said libretto; but we confess, since not one word in fifty could be understood, that we think it quite good enough for the purpose; and if it had been sung in Italian, or even without words at all, it would have been equally interesting and equally intelligible. Madame Garcia supported the part of the heroine with great vocal ability and spirit—she was not the Lucy Ashton of the story—the meek, and gentle, and heart-broken Lucy Ashton—but the librettist and the composer have made her any thing but this; and Madame Garcia is hardly likely to have any acquaintance with, or just appreciation of, the delicate and sweet original—she was evidently nervous at the task she had undertaken, and scarcely recovered her voice and self-possession till the close of the first act, which was made to end with the duet between her and Mr. Templeton, who was the Edgar of the evening; her *scena*, depicting her grief, delirium, and death, was effectively delivered. Mr. Templeton was hardly in voice; but his execution of the music throughout was brilliant and efficient, and his singing and acting in the first finale—the contract scene—surprised even his friends, and elicited the most unequivocal applause; his final *aria*, which is, even from the lips of Rubini a most dreary anticlimax, was very well sung, though the vehemence of the previous act had done much to exhaust and fatigue his fine tenor voice, an organ of which it behoves him to be careful and thrifty, since it is decidedly the most perfect now on the English stage.

Mr. Burdini, an Englishman, who has studied and obtained some success abroad, and performed a few nights last season at Her Majesty's Theatre, during the indisposition of Ronconi, made his first bow to the public as an English vocalist, in the part of Ashton. He possesses a clear baritone voice of moderate compass, which has been cultivated in the best school; his style of singing is pure and manly, and his acting evinces much intelligence and experience; he was well received, and is a great acquisition to the operatic strength of the establishment. Mr. Weiss filled the character of Bide-the-bent with more ease than his previous operatic attempts; his voice told excellently in the concerted pieces, particularly in the *sestet* of the contract scene, which is the

best *morceau* in the opera, and was most capitally rendered. Mr. J. Jones, formerly of the English Opera House, was the Bucklaw, Mr. Jones's fifteen or twenty years' absence has neither improved his voice nor figure. Mr. Walton sustained an unsuitable under-part, but did so carefully and sensibly. The getting-up of this opera is extremely creditable to the care and talent of Mr. H. Wallack, who has contrived, by well managed stage-arrangements, to give the bustle of vitality to a lifeless skeleton piece. The chorus was better than on previous occasions, inasmuch as it was perfect in the notes; but it sadly lacks training, and has no notion whatever of light and shade. The orchestre was throughout noisy rather than powerful or effective, and frequently at see-saw, despite the very energetic labours of the conductor. The scenery and costumes were costly and appropriate—save, that one or two of the scenes were very close upon the gaudy, and the dresses were a little finer than the parties represented are likely to have worn. We have said the opera was successful, and we hope it will continue to reimburse the treasury, during the preparation of something more worthy of the company and the public.

## MR. HORNCastle's ENTERTAINMENT ON THE NATIONAL MUSIC OF IRELAND.

Mr. Horncastle's second entertainment, on Thursday last, drew an increased audience, including many highly respectable and fashionable persons, and several of the aristocracy of taste and intellect. The lecture was delivered by Mr. Horncastle, in a very clear and unassuming manner; and the melodic illustrations were sung by him and the Misses Williams, as one might suppose the composers themselves would have been delighted to hear them—correctly and simply, therefore impressively. These entertainments are likely to become very popular, and so they deserve to be.

## SOCIETY OF BRITISH MUSICIANS.

The Eighth *Conversazione* took place on Friday last, and proved a very agreeable reunion. A new *trio* for pianoforte, violin, and violoncello, of Mr. Lambert, an able work, was most ably performed by Miss Calkin, Messrs. Willy and Banister; another *trio*, of Mr. Jewson, evincing high talent as a composition, was also finely played by the composer, Messrs. Willy and Lucas; a septet for wind instruments, of Mr. Lucas, was sustained to perfection by Messrs. Carte, Keating, Lazarus, Bowley, Jarrett, C. Keating, and Baker; and the elaborate *sestet* of Beethoven received no less justice from Messrs. Loder, Hill, Lucas, C. Severn, Lazarus, Jarrett, and C. Keating. The vocal pieces were—Spohr's delicious concertante sung, for voice and clarinet, in G minor, "With grief oppressed," efficiently interpreted by Miss Cubitt and Mr. Lazarus, Mr. E. J.

Loder sustaining the pianoforte accompaniment—and Mr. H. Smart's "Sleep," finely sung by Mr. Ferrari, accompanied by Mr. W. Dorrell. The room was very full, and all were much and justly gratified.

## MR. W. S. BENNETT'S CHAMBER CONCERTS.

The second of this classical series took place on Monday evening, and was well attended. The selection was scarcely less excellent than on the previous occasion. Spohr's pianoforte *trio* was well played by Messrs. Bennett, Gattie, and W. L. Phillips, save the latter, who was occasionally a little abroad in his difficult duty. Mr. Bennett played an *allegro grazioso*, and *rondo piacevole*, two charming compositions of his own, with exquisite grace and feeling. Mr. Potter and Mr. Bennett executed a duet of Mozart most superbly, and Mr. Bennett performed Beethoven's *sonata* in F minor, in a style of excellence, most creditable to himself and grateful to his auditors. Miss Rainforth sang Beethoven's "Ah! perfido," in a very superior manner; and Herr Kroff gave a song of Schubert, and Mr. Bennett's "Gentle Zephyr," with good taste and unaffected expression. The concert was highly appreciated by a most intellectual audience, who expressed their satisfaction by frequent and general applause. The third performance will take place on the 6th of February.

## MR. WILLIAM BALL'S CONCERT.

The fine old renovated building, Crosby Hall, was densely packed with enjoying company on Monday evening, when a varied selection of vocal music, interspersed with instrumental solos, was performed, and afforded general satisfaction. The three Misses Williams, Mr. Redfearn, Mr. Kenny, Mr. F. Ball, and Mr. F. Williams were the vocalists, besides the beneficer, whose humorous drolleries and gentlemanly bearing have secured him troops of friends. Mr. Richardson (flute), Master Blagrove (concertina), Master Layland, a youthful harpist, Mr. E. Hopkins and Mr. J. Hopkins (pianoforte), contributed much to the pleasure of the audience, who liberally rewarded the exertions of the vocal performers by their applause and evident gratification.

## MR. AND MRS. SCHWAB'S SOIREE MUSICALE.

A numerous company of pupils and their friends assembled at the London Tavern, on Monday evening. The attraction of the *soirée* consisted in the public performance of several young ladies, under the tuition of Mr. and Mrs. Schwab, who executed a variety of pianoforte pieces in a very talented way, reflecting great credit on their instructors, and, of course, affording great pleasure to their parents and friends. Mr. and Mrs. Schwab also played a concertante duet of Herz, on two pianofortes, in a very perfect and effective style. The per-

formance was interspersed with a few songs by Miss Galbreath, Miss Messent, and Mr. Madams. The company separated well pleased with their entertainment at an early hour.

#### SOUTHWARK INSTITUTION.

A concert was given on Monday evening, at the Literary Institution, in the Borough Road, which was very fully attended; an efficient band led by Mr. Morris, and conducted by Mr. C. Severn, played several overtures and quadrilles with considerable spirit and effect. Mr. Saynor played a solo on the flute, and Master Letoulat a fantasia on the accordion, with success.

A variety of songs, duets, glees &c., was well sung by Miss Cubitt, Miss Lyons, Miss Messent, Mr. Young (who was encored in two ballads), and Mr. John Parry, who was called upon to repeat two of his mirth-moving ditties; he introduced a playful romance called "A heart to let," also *Blue Beard*; and after "A Wife Wanted," he gave "X Y Z married."

If we may judge from the applause bestowed on the efforts of the performers, the audience must have been highly delighted.

#### MR. WILSON'S SCOTTISH ENTERTAINMENT.

Mr. Wilson had a bumper on Monday evening, the hall in Store Street being literally crowded. The entertainment went off with undiminished spirit and success; and the numerous Scottish melodies, which Mr. Wilson sang, were applauded to the echo, and many of them were loudly encored.

#### HACKNEY AND CLAPTON AMATEUR SOCIETY.

The Second Concert for the season took place on Monday night and was fully attended. Haydn's symphony, No. 5, was executed with great spirit by a compact band, led by Mr. Willy, and conducted by Mr. H. Westrop. Miss Dolby and Mr. Manvers sang Balfe's duet, "List, oh! List," very charmingly. Miss Towers gave the *Erl King* with good effect. A portion of the *Septuor* of Beethoven was given with great accuracy by Messrs. Willy, Hill, Hancock, Castell, Jarrett, Lazarus, and Keating. Miss Dolby sang Henry Smart's popular *Estelle* with great effect and more admirable energy than ever; and with scarcely less skill she gave E. J. Loder's "*Elfin Queen*," which was vociferously encored. Mr. Manvers in Schubert's pretty song, "On every tree," sang with great feeling; and Misses Dolby and Towers, in a duet by Gabussi, won merited applause. Two overtures were effectively performed; and a clarinet solo by Mr. Lazarus excited the most unqualified admiration. The concert was altogether a good one.

### Provincial.

#### BRADFORD, WILTS.—Jan. 5.

A concert was given here, Dec. 29, by Mr. John N. Westfield (organist of the old church), at the large and commodious National School, which was most respectably and numerously attended. The programme consisted of a selection from the Messiah, and Mozart's 12th Mass, adapted to English words by J. N. Westfield, which was done ample justice to by the extensive and efficient orchestra. Mr. Westfield, of Devizes, sang, "Why do the nations," "The trumpet shall sound," and "The last man," in a most effective manner.

Messrs. Wilshire, Halliday, and England also sustained several solos, very satisfactorily. The choruses were executed with great precision, and were much admired. The band played the Overtures to "Oberon" and "William Tell," beautifully, being ably led by Mr. Powell, of Bath, who played two violin solos with great elegance; Mr. J. N. Westfield, who conducted, also executed a fantasia on the pianoforte in a manner that evinced a perfect knowledge of the beauties and difficulties of the instrument. The concert gave very great and general satisfaction.

#### CANTERBURY.—Jan. 10.

Master Palmer, a talented young pianist, heard in London last summer, gave an excellent concert here last Friday. He performed Thalberg's "Sonnambula" and "Don Giovanni" fantasias, and the harmonious bridal of our "National Anthem" and "Rule Britannia,"—each and all with a neatness, precision, and brilliancy, evidencing native good taste and careful cultivation. The Misses Williams sang some duets most exquisitely, and made an impression here that will not soon wear away. Miss A. Williams' song, "Sweet Mary mine," drew the highest tribute from her auditors—irrepressible tears; and "The Auld Wife," by Miss M. Williams, was no less effective: each obtained an unanimous encore. Mr. John Parry, as usual, sent the company into pleasurable convulsions; and Mr. Richardson's flute solos evoked loud and long plaudits. The concert gave general satisfaction; but unluckily was not so fully attended as it merited to be.

#### LEEDS.—Jan. 11.

The members of the Leeds Choral Society gave their Second Concert in the Music-hall, Albion-street, when was performed Neukomm's Oratorio of David. The solos were sustained by Mrs. Sunderland, Misses Brown, Fisher, and Mears; Messrs. Cawthra, Carr, Varley, Jackman, Wood, and Harper. The band and chorus consisted of upwards of 170 performers. Mr. R. A. Brown was leader, and Mr. R. S. Burton conductor. The solos were given with taste and judgment, and the firmness and precision of the choruses excited the admiration of all the judges in the room. The spirited performance of this Oratorio reflects the highest credit on all the parties concerned. So large and efficient a band and chorus were never collected together on any similar occasion in Leeds, and few, if any, have been so ably conducted. The audience was respectable, though not so numerous as was anticipated. Many have requested a repetition of the night's performance.

#### HOUNSLOW.—Jan. 11.

A Concert was given on Tuesday evening, by Miss Allen, our talented resident professor and organist, assisted by Miss Cubitt, Mr. and Mrs. Williams, Signor Sola, Messrs. Howe, Allen, and Williamson, Mr. W. Ball, the comic singer, and several members of the Abbey Glee Club. The Catch, "Would you know my Celia's charms," was given with humorous effect, and loudly encored; and the same compliment was paid to Benet's Madrigal, "My mistress," which was nicely sung by all the party. The band of the 8th hussars attended (by permission of their Colonel), and played several overtures splendidly. Master Blagrove delighted the audience by the manner in which he executed some Scotch melodies on the concertina; Miss Allen accompanied the several pieces with great skill. The Concert gave much satisfaction, and was attended by all the principal families of Hounslow and its neighbourhood.

#### BRIGHTON.—Jan. 12.

Mr. and Madame Oury gave their first *Matinée Musicale* on Monday, the 16th inst., at their residence in Regency Square. Nearly a hundred of their friends and pupils, including almost all the élite of rank and fashion at present sojourning here, were assembled. Several fine compositions were admirably executed, particularly a new *aria* by Signor Arigotti; a violin solo, composed and charmingly played by Mr. Oury; a duet concertante for pianoforte and violin by Mr. and Madame Oury; and a brilliant solo, by Madame Oury, on one of Erard's much-admired new patent 80 keys oblique grand pianofortes, an instrument combining very rich quality and strength of tone, with elegance of form, economy of price and space. The distinguished party expressed the most complete satisfaction at the talented entertainment afforded them.

MR. FERRARI'S CONCERT.—Notwithstanding the disappointment of the previous week, when this performance was to have taken place, and the still continued illness of Mrs. A. Shaw, which again prevented her attendance; a numerous and very fashionable company assembled on Wednesday the 18th, when an excellent programme was ably supported by Miss Dolby, Mr. Handel Gear, Mr. Ferrari, Mr. John Parry, &c.; and great applause and satisfaction was expressed by all present.

#### BATH.—Jan. 12.

A concert took place in the Assembly-rooms here on Tuesday last, the speculation of Mr. Simms, which, from the excellence of the selection, and the admirable style of its execution, reminded one of Bath in its palmiest days. Several London artists of eminence afforded their assistance—among whom were Madame Dulcken, Misses Lucombe and Dolby; Signor Brizzi, Mr. W. Seguin and Herr Hausmann. The first part was a miscellaneous selection, which commenced with a spirited performance of the overture to *Oberon*, the band being led by Mr. G. H. Cooper, and conducted by Mr. Bianchi Taylor, both masters of their particular branches of art. Among other things worthy of notice in the first part were Mad. Dulcken's execution of Mendelssohn's concerto in G minor, in which she was ably assisted by the orchestra; Miss Dolby's "Wanderer," which created a highly favourable sensation; Miss Lucombe's *scena* from *Der Freischütz*, and

"Over the dark blue waters," which received adequate justice from the four vocalists. Herr Hausmann also played a *fantasia* on the violoncello, which deserves favourable mention.

The second part consisted of a selection from *Acis and Galatea*, the solo parts being sustained by Misses Lucombe and Dolby, and Mr. W. Seguin. Miss Lucombe's "Hush, ye pretty warbling choir," was a clever performance; Miss Dolby's "Where shall I seek," and "Love sounds the alarm," though preposterous from the lips of a lady, and sacrilegious as distorting the intentions of the composer, were nevertheless clever; and "The flocks shall leave," in which the two songstresses were joined by Mr. W. Seguin, merited the applause it gained.

Part 3 was miscellaneous, and contained much that was interesting. Mr. W. Seguin and Signor Brizzi sang a duet in Rossini's "*I Marinari*," with great spirit. Miss Lucombe, in a ballad by Alexander Lee, was much and deservedly applauded; and Miss Dolby, in "I would I were a fairy," was encored with enthusiasm, and substituted "Come o'er the stream," which was received with equal favour. Madame Dulcken and her pupil, Miss Pooley, performed the *Norma* duet of Thalberg, on two pianofortes; and the former lady gave Weber's *Invitation pour la valse*, with considerable energy. The concert concluded with an orchestral movement of Mozart's, and altogether afforded universal satisfaction to a crowded and fashionable audience.

#### GUILDFORD.—Jan. 21.

The effective performances of the Choral Society here, under the direction of its founder, Mr. Lemare, were on the 17th instant revived by a lecture that gentleman gave on the works of Handel, in which he was assisted by Miss Cubitt, whose feeling and chaste execution of some of the songs from the operas and oratorios of the inimitable musician, elicited the highest praises from the subscribers and general friends of the institution present. The choruses from "Alexander's Feast," "Samson," and "Messiah," were given with the precision and spirit which distinguished the last year's like illustrations by this choir, which, through Mr. Lemare's unwearied exertions, has been raised from the elementary singing classes he has for three years passed established in the town and neighbourhood.

#### SHREWSBURY.—Jan. 14.

The second concert of our Choral Society took place on Tuesday, and attracted a very numerous and distinguished audience. Miss Birch, Miss Bassano, and Mr. Machin, were the vocal stars. The former sang with great flourish, the latter with great feeling, and the second with a judicious blending of both, by which it would be well if her associates would or could take profitable example. Some fine glees and madrigals were effectively sung by the members of the society. Mr. Blagrove played two solos, one of De Beriot, the other of Kalliwoda, in excellent style. Mr. Hiles performed the *andante* of Haydn's Third Symphony, on the organ, with great taste and ability. The orchestra was unusually scanty, but was admirably led by Mr. Tomlins. The concert gave general satisfaction.

#### RICHMOND.—Jan. 14.

The first meeting of our "Musical Conversation," after the Christmas recess, took place on Wednesday, the 11th inst. The Dead March in Saul opened the performance, in memory of the late T. C. Hofland, Esq., a visiting member. Mozart's Sinfonia (No. 3, G minor) followed; after which, interspersed with some favourite vocal pieces, came a very spirited performance of Hummel's celebrated trio in E flat, for pianoforte, violin, and violoncello, by Messrs. W. C. Selle, J. Marshall, and an amateur; Haydn's Emperor Quartet, given with great effect by Messrs. J. Marshall, W. Etherington, Martin, sen., and an amateur; a very pleasing duet concertante, for violin and pianoforte, by De Beriot and Herz, very neatly executed by Messrs. J. Marshall and W. C. Selle; and the evening's performance closed with Beethoven's Sinfonia, No. 1, in C, to the high gratification of the members and friends assembled.

#### CHEETHAM.—Jan. 18.

The Glee Club had a capital meeting on Monday last; about a hundred and fifty members and their friends being present, including Professor Taylor, who has recently been delivering musical lectures in the vicinity. Callcott's "With sighs, sweet rose," Webbe's "When winds breathe soft," and Bishop's "Sweet Rose of England," were finely sung and justly applauded. To the great credit of both singers and auditors, "the Prisoners' Chorus" of Beethoven was performed in a style to demand and merit a rapturous encore. "Now is the month of maying" was also most justly encored. The "Tramp Chorus" was given with great spirit; and Storace's "Five times by the taper's light" was well sung and much approved. Several other charming compositions had ample justice rendered, both in execution and appreciation; and a MS. song of Mr. James Isherwood was much admired. The principal vocalists present were Miss Hardman, Mr. Winterbottom, Messrs. Heelis, Cooper, Aitcheson, Isherwood, James Isherwood, Clough, Gale, Hughes, Watson, Barlow, and Sheldrick. The utmost satisfaction and harmony of feeling prevailed; and the evening was acknowledged to be one of the most pleasant of this very social and agreeable society.

#### EXETER.—Jan. 23.

One of the most entertaining concerts, that we have had in our city, for a long time, was given by Mr. George Marshall, on Friday evening, under the patronage of the Earl of Devon, who was present, with a large party, and the royal subscription-rooms were crowded. A select band played Handel's occasional Overture, and Rossini's *La Gazza Ladra*. Mr. Edward Marshall played two solos on the flute, in a brilliant manner. Miss Marshall and Mrs. Bull (late Miss Cole) of the London Academy of Music, sang several songs and duets, with very great success. Lucas's song, "Whither shall I fly," sung by Mrs. Bull, was encored. Mr. G. Marshall gave "The last man," with orchestral accompaniments, which was loudly applauded. Mr. John Parry, who is a great favorite here, gave a very clever song, called "Anticipations of Switzerland," which was rap-

turously encored, when he introduced to the ladies, "An Old Bachelor," which created a vast deal of mirth. A well-written quartet by Dr. Marshall (who conducted the concert,) "Ye mists and exhalations," was beautifully sung, and loudly encored. The Earl of Devon requested Mr. Parry to sing *Mama*, which was encored, but he sang, instead, "Blue Beard," a capital buffo scena, with a most effective accompaniment for the pianoforte, played in a brilliant style by the singer. A duet by Mr. G. Marshall and his sister was well sung, and the latter gave "Auld Robin Gray" with great feeling and expression. The performance closed with the national anthem. The veteran Mr. Marshall, who has led the concerts at Oxford for half a century, cannot but feel proud of having so many of his scions, making their way so prosperously in the musical world, four of whom were present on this occasion; another son, a violin-player, belongs to the Philharmonic and other orchestras, and last, though by no means the least, is Mr. Manvers (a professional cognomen) of Covent Garden Theatre, the very excellent tenor singer.

#### MARKET HARBOROUGH.—Jan. 20.

On Monday evening, the Choral Society gave their fourth concert of sacred music, in the Town Hall. The whole of the music was performed in a masterly style, and elicited rapturous applause from the company, which was very large and respectable. The songs were sung in a beautiful and effective manner: Miss Newcombe gave "Eve's Lamentation," which, being encored, lost nothing in repetition; Mr. Oldershaw was good, especially in "Sound an alarm." Mr. Branstone displayed first-rate talent in the "Lord worketh wonders," and also in "Rejoice, oh Judah." This concert was far superior to any before given by the society, and evinced a most hopeful advance in the art, in this locality.

#### SHAW NEAR OLDHAM.—Jan. 16.

An excellent miscellaneous concert, for the benefit of Mr. Benjamin Travis, the aged organist of Shaw Chapel, took place on Friday evening last, before a large and highly respectable audience. The performances were delightfully effective: the vocalists present, Mrs. Knyvett, Miss Hardman, Messrs. Isherwood, Mellor, Butterworth, Cocker, &c., exerted themselves with complete effect, and the concert and its proceeds were satisfactory to all parties.

#### KIDDERMINSTER.—Jan. 20.

The first concert of our Choral Society took place last evening at the St. George's National School-room. It went off remarkably well, and reflected great credit on the society, which has only been in existence a few months. The scheme consisted of a selection from the "Messiah," and some airs and choruses of Mozart, Haydn, &c. The band was composed of some Worcester gentlemen led by Mr. D'Egville. Miss Davis sang in her usual beautiful manner, and the other performers acquitted themselves very creditably. Mr. Rickhuss took the part of conductor, and Mr. Howard presided at the pianoforte. The audience consisted of more than 300 persons, and appeared highly delighted.



## NEWCASTLE-UNDER-LYNE.—Jan. 14.

Mr. Mason, Jun. gave a concert at the theatre, on Monday last, which, despite the very unfavourable weather, attracted a numerous audience, including most of the neighbouring gentry. Miss Birch, Miss Bassano, Mr. Machin, and Mr. H. Hudson, were the vocal strength; and Mr. Blagrove, his brother Charles, and Mr. Mason, Jun. formed a talented instrumental triumvirate. Mr. Mason played a harp fantasia with great skill and mastery of the "quivering strings," and accompanied several of the vocal pieces in a musicianly way. Mr. Blagrove delighted the company by his excellent tone and fingering; and Mr. Charles Blagrove very effectively turned the pianoforte to orchestral account. Miss Birch sang as brilliantly and coldly as a fountain on a winter morning. Miss Bassano charmed her hearers in Haydn's "Mermaid," proving that even cold-water nymphs may have hearts. Mr. Machin executed Purcell's "Let the dreadful engines" in good style, and E. J. Loder's "British Anchor," with a manly fervour that entitled him to a loud encore. Mr. Hudson, an old favourite here, gave great satisfaction by his comic singing. Judging from the applause of the company, Mr. Mason's last concert for the season may be pronounced to have given great satisfaction.

## DOVER.—Jan. 16.

Our Catch Club met on Thursday last, and the company at the Apollonian Hall was pretty numerous—the entertainments went off with the usual *éclat*. Among the performances most admired were—Cooke's dashing glee, "Fill, my boy, as deep a draught," and Mrs. Reingold's song of "Lo! here the gentle lark!" The club is in a prospering condition, and every meeting evinces an evident improvement.

## Foreign.

## PARIS.—Jan. 20th, 1843.

(From our own correspondent.)

THE noise which the Carnival Balls have made in Paris has awakened the slumbering "sisters nine," and our musical season is now in full flower. Last Sunday, the first *Conservatoire* concert attracted a brilliant audience to the new music-hall of the institution, which has been rebuilt during the summer, and is now a handsome and suitable *salon*. The following was the programme, which, it is needless to say, was executed in a style of perfection equal to that of any orchestra, and of enthusiasm and concentration surpassing all.

Symphony in C minor. . . . . Mendelssohn.

Motet, "Superbe te geras," in

D major. . . . . Mozart.

Violoncello Solo, M. Van Gelder.

Motet, "Spondente te Deus," in

C major. . . . . Mozart.

Symphony in B flat. . . . . Beethoven.

Of these, Mendelssohn's work was but little admired; the first motet very highly relished; the solo, though very cleverly played, as usual at these concerts, considered but as an *entr'act* and coldly received; the second motet was an anticlimax to the first; and Beethoven's symphony proved the pearl of the day.

On Monday, the new opera of MM. Auber and Scribe (for in this country we look for sense as well as sound, and expect no less from the poet of an opera than the composer), "Le Part du Diable," was presented to a crowded and critical audience, at the *Opéra Comique*, with very considerable success. The story is Spanish: Ferdinand VI of Spain has sunk into listless melancholy, and his ministers endeavour to relieve his ennui by seducing to the court, and confining there, a charming sempstress of Madrid. Don Raphael, a young student of the black art (amongst others) loves this beauty; having displeased his rich uncle, and lost the sempstress, Casilda, he goes into a wood, and, as a *dernier resort*, invokes the Devil. Carlo Broschi, a young male *soprano*, of great vocal talent, but no patronage, answers the summons, and accepts the offer to aid Raphael and share his fortunes. The Queen of Spain, governing during the incapability of her husband, is at "plot and counterplot" with the ministry; she falls in with the young enthusiast and his vocal Mephistophiles; the former fights her battles and overcomes her enemies, while the latter consoles her cares and sings the king into reason. Raphael finds Casilda in the palace, and Carlo discovers her to be his sister. Here is a fine bustling plot, which may compensate for a score, certainly below the quality of many of Auber's previous works, though somewhat more original than that of his last opera. There is much to remind one of other works, some not of the highest order, and some pieces that will most certainly be popular, here and elsewhere; the whole being put together with the practised skill of an artist, and instrumented with the taste and judgment of a musician. The overture was greatly applauded; a song by Raphael, a romance by Carlo, and a duet by Carlo and Casilda, were beautifully sung by Roger, Madame Rossi-Caccia, and Madame Thillon; a bolero by Carlo, and a duet by Casilda and Raphael, both in the second act, are decidedly the gems of the piece; a characteristic quartet and the finale were also well received. The singers were admirable: Madame Rossi was devilish fine (as I heard a loud-talking compatriot say, in the *parterre*); Madame Thillon looked, acted, and sung, to fascinate the wildest of students and maddest of kings; Roger played and sang Don Raphael most capitally; and the rest of the personages found able supporters. The chorus was perfect, the orchestra most efficient, the *mise en scène* superb, the applause triumphant.

Balfe's opera goes into active rehearsal tomorrow. Conradin Kreutzer's new work is to follow. Halevy's "Charles VI" will shortly appear at the *Académie Royale*.

Hotel de l'Isle d'Albion,  
Rue St. Thomas du Louvre.

P.S.—Jan. 33.—All musical Paris is in ecstasies respecting the wonderful success of M. Dreyschock, the new pianist, who performed the other night at a soirée given by M. Erard, the eminent pianoforte maker, expressly to introduce this extraordinary artist to a company of all the most eminent professors of the instrument in Paris. M. Dreyschock played a great variety of his own compositions, exciting the most lively interest among his talented auditors, during the space of three hours, and without evincing the slightest deterioration

of effect, or affectation of fatigue. A conversation ensued, in which our old friend, Mr. J. B. Cramer, expressing great praise of the brilliancy and finish of M. Dreyschock's execution, observed that his left hand was, in his, Mr. C.'s opinion, rather weak—the young stranger immediately returned to the instrument, without answering a word, and played a study of immense difficulty, with the left hand only—every one was amazed, and Mr. Cramer, shaking the artist's hand very cordially, said—"I am right—quite right—my young friend—I said you had no left hand—yours are both right hands."

The execution of M. Dreyschock is inconceivable; his octaves are rapid as any other player's single passages, and all the other manual difficulties are equally overcome—his music is of a better order than usual amongst soloists, and he seems to delight in *andante* and *cantabile* playing; though, when he chooses to play "the thunderer," ear-drums and window-panes are eminently in danger. You will assuredly know more of this new artistic importation, about the middle of May next.

Auber's Opera increases in success and attraction nightly, and "Don Pasquale" is the vogue. Another new pianist, M. Schachner is to play a concerto at the second *Conservatoire* concert on Sunday next, when a new symphony of Schwenke will be produced. Everything, you see, runs on the "far-fetched" here, as at your antinational Philharmonic—it is the only instance of imitative Englishism ever practised here.

## STUTTGARD.—Dec. 31.

An association has been formed for the conservation and encouragement of Catholic Church music, to preserve the classical works of the old masters, and to stimulate an emulation of their excellence in the present time. The Society has the co-operation of Neukomm, Fraser, Jachner, A. Schmidt, and many other musicians of celebrity.

## LEIPZIG.—Jan. 2.

A new overture of Spohr, and four new symphonies from various authors, are to be produced during the present season of the Abonnement Concerts.

## MILAN.—Jan. 5.

Five new operas are to be produced at La Scala during the present season; these are, *Matilda de Monforte*, by Fiodale; *Francesco Donato*, by Mercadante; *Maria del Albuji*, by Mandanici; an opera by Manzachi, and one by Pacini.

## TRIESTE.—Jan. 2.

Madame Albertazzi, who sang at the Opera here throughout the autumn season, which by her great success was prolonged to Christmas, took her benefit on the night of her farewell, and reaped a bounteous harvest of gold, plaudits, flowers, and sonnets. Madame A. has gained a great accession of popularity by her performance of Rosina in the "Barbiere."—She goes hence to London, via Milan, and intends to sojourn, during the coming season, among her old friends and admirers, in the land of her birth.

## STOCKHOLM.—Jan. 1.

The music composed for the funeral of the celebrated Swedish monarch, Gustavus Adolphus, "the lion of the north and the champion of the protestant faith," and performed on that occasion, has lately been discovered here and deciphered by Dr. Berwald, a learned musical antiquary, and is said to be very curious and interesting.

## BERLIN.—Jan. 14.

A grand concert was given at the palace, on Thursday evening, under the direction of M. Meyerbeer—besides the Royal Family, his majesty the king of Hanover and the Prince Royal of Hanover, and a numerous company of illustrious personages were present. Madame Schroeder Devrient came from Dresden, expressly to sing at this concert; and Rubini and Liszt, assisted. The selection was excellent, comprising some of the finest works of the best masters.

## BRUSSELS.—Jan. 20.

Donizetti's "Belisario," with a French libretto, has been produced here in all the pomp of scene and costume we could afford; but the success has been extremely mediocre—for in truth, the monde of Brussels have a *gout* for better things. Thalberg has fixed his quarters here, and continues to excure to the neighbouring towns with very great success. When Liszt was at Liege, a short time since, he was espoused by the aristocracy of the place in a very extraordinary degree, and it was thought that Thalberg's visit would prove an utter failure; but Liege is a political town, and the commercialists and *bourgeoises* took his room nightly by storm, to the exclusion of the lordlings, and rendered his visit a perfect triumph.

## NEW YORK.—Dec. 6.

Herr Bohrer, recently arrived from England, has created a great sensation here—his violoncello-playing is considered the imported marvel of the season, and his concerts have been nightly crowded at very good prices. Brahm is still in the south, gaining "golden opinions"—letters here, state that he is in excellent health. Mr. and Mrs. Seguin are at the Park Theatre, where the "Mosé in Egitto" has been produced in English, with good success, and Seguin has made a powerful sensation in his old, and first part, of Polyphemus, in *Acis and Galatea*. The Harmonic Society of this place performed Haydn's "Seasons" for the first time in America on the 28th ult., in a very clever and effective manner.

## ODESSA.—Dec. 28.

Our opera has commenced with great éclat and success. We have a very respectable company, with a bass who is likely to make some figure in the operatic world; a Signor Derisco, who has a fine voice, good style, and a humour smacking of the raciness of Lablache—the "Barbiere," has been very successful.

## MADRID.—Jun. 2.

We are assured that Rubini has determined to revisit the Spanish capital, and that a young prima donna of distinguished talent has been engaged to sing with him. The Duke of Ossuna has, with great liberality, guaranteed to the

manager of the Circo Theatre the sum of 6,000 piasters, to assist in defraying the expense of the thirty performances proposed to be given.

## DRESDEN.—Dec. 23.

Joseph Rastrelli, Music-director, died here on the 15th of November. He is much esteemed for his four Masses, for several successful Operas, and for his voluminous miscellaneous compositions. It is expected that Richard Wagner, whose opera of "Cola Rienzi" has excited so much sensation, will succeed him in his directorship.

## Miscellaneous.

**DRURY LANE THEATRE.**—Preparations are actively on foot for the production of an operatic work on a grand scale, the title of which is, at present, unwhispered.

**COVENT GARDEN THEATRE.**—It has been said that M. Duprez is engaged to sing at this establishment, but our Paris correspondent assures us, that nothing beyond a provisional correspondence has yet taken place on the subject, and that it is hardly possible M. Duprez can accede to the offer made him.

**THE GRECIAN SALOON.**—Barnett's "Mountain Sylph" is in active preparation here; the characters will be supported by Mr. Frazer, Miss Atkinson, Mr. Mac Mahon, and Miss Crisp, with a suitable augmented chorus.

**LA DONNA DEL LAGO.**—This Opera is in active rehearsal at Covent Garden Theatre, and would have been produced ere this, but for the indisposition of Mrs. Alfred Shaw—we have the pleasure to state that our accomplished *Contralto* is rapidly recovering, and may be expected to resume her professional duties next week.

**MR. MAINZER.**—A requisition, very numerous and respectfully signed, has been forwarded to Mr. Mainzer from Perth, requesting his attendance in that city to promulge his system of "singing for the million;" we understand the vocal apostle, with his usual indefatigability intends immediately to proceed thither.

**PROFESSOR TAYLOR** has been at Liverpool, delivering a series of Lectures on Music, with illustrations and specimens, with the greatest success; no less than fifteen thousand persons having heard him, during his sojourn in the modern Tyre. A similar success has attended the professor's lectures at Manchester.

**MODERN ANTIQUES.**—A Greek amphitheatre is about being constructed in Berlin, to perform *The Frogs*, as the Athenians did—at mid-day. The choruses of Cummer, which are daily becoming more popular in Prussia, will be sung in this performance.

**ROYAL ACADEMY OF MUSIC.**—The pupils have, for the most part, returned to the Institution; and the studies have recommenced with ardour and considerable promise.

**DONIZETTI'S NEW OPERA.**—A letter from Paris says—"Don Pasquale enjoys the highest popularity. It is not only that it possesses two or three exquisite *pezzetti*, but because it gives an opportunity to Lablache and Tamburini of revelling in the most unbridled display of their comic powers, as well as in vocal *tours de force*. Lablache, dressed like a lion of the French Jockey Club, with curling auburn hair, a tight frock coat, yellow kids, a camelia in his button-hole, with continuations of the most apollonic fit—Lablache, up to head and ears in love, jealous and deceived, presents a picture no human risible muscles can resist. Tamburini, who carries on the intrigue, keeps his victim in a continuous maze of tricks and difficulties—sings and performs with that joyous inspiration which has made him the best of living *Figaros*. To these add the exquisite singing of Grisi, with her vivacious archness of comic acting, and the Romeo looks and tones of Mario, and you will have a foretaste of the visit *Don Pasquale* will soon pay to explode the fog and smoke of London."

**NEW-INVENTED OPERA STALL.**—The German papers relate, that at Feece, a fat English *dilittante*, not being able to find a seat in the house unlet for the season, paid 100*l.* for a chair, to be let down from the ceiling. On the first night of his enjoying this privilege, the audience were lost in silent amazement when he came down through a trap door near the lustre, sitting in state; but when they found he had not come there to sing, an uproar ensued; and our British hero, in his efforts to resist being hoisted back by the frightened *impresario*, lost his seat, and fell on the heads of the audience; from which divers injuries and actions for damages have ensued.

**SOCIETY OF BRITISH MUSICIANS.**—The ninth friendly meeting of this society is fixed for Saturday, Feb. 7, 1842.

**ROSSINI.**—Nothing can console the *dilittanti* of Paris for their disappointment, in the non-arrival of Rossini; who, when everything was settled for his journey, was detained at Bologna by sudden indisposition. This, it appears, made him think of that other world, which is *not* a stage, for he wrote a requiem, and sent it to the Pope as a homage; saying that he would be happy to be the *Palestrina* of this age, and bring music back to the house of God. His Holiness is said to have been delighted with the offering; and we may now confidently anticipate a new and constant supply of "Stabats" and "Offertoriums" to plague the *No Popery* virtuosos of orthodox London.



**MUSICAL JUSTICE.**—The Midas of a small town, down east (i. e. between Whitechapel and Harwich), recently decided a case of special moment. One of the Million, harmonised by the indefatigable M. Mainzer, returning from the perusal of his score at the village ale-house, poured forth his consolation in the last lesson of part-singing, to the disturbance of the authorities, great and small, and was had up the next morning accordingly. "You are punishable by fine or imprisonment," said the justice, "for singing, to the annoyance of the whole neighbourhood."—"Impossible!" responded the musical student, "I have but very little voice, and I sang pianissimo."—"The case is clear," decided the sylvan Solon: "We commit him for a month—his singing is not allowed." Query, aloud?

**OPERATIC TRAGEDY IN REAL LIFE.**—A tragic event in Germany has broken into the pleasurable circle of music. A leader of the orchestra of an opera, in a small town of Bavaria, finding that his pretty wife, the *prima donna*, performed the *inamorata* too much to the life, shot her dead in the midst of a *bravoure*. The consternation of the audience may readily be conceived.

**DR. LISZT** and **SIG. RUBINI** have received the decoration of the order of Ernestine from the duke of Saxe Coburg.

**MISS CLARA NOVELLO.**—The Philharmonic Society of Rome has recently voted a free diploma, constituting our talented countrywoman an honorary member of this ancient and distinguished society.

**THE ANCIENT HARMONIC TREE.**—How the leaves are dropping off from the harmonic tree, which some twenty or thirty years ago flourished so luxuriously, when the following blossoms used to decorate it: Mrs. Billington, Mrs. Dickens, Mrs. Mountain, Madame Storace, Miss Parke, Messrs. Harrington, Goss, Bartleman, Bellamy, Sale, Vaughan, &c., &c. The following only now remain: Messrs. W. and C. Knyvett, J. B. Sale, Elliott, and Terrail, who used to belong to the Ancient Concerts.

**THE MELODISTS' CLUB** will commence its harmonious and convivial meetings this day: we shall give an account of the entertainment next week.

**MR. BENEDICT'S OPERA.**—This eventful work, the libretto for which was originally concocted by Mr. Linley, and altered and re-written by Mr. Chorley, has again been re-written and re-altered by Mr. Planché, each of the versions having been so dissimilar as to require almost entirely to be recomposed; and of course the labour and annoyance have been excessive.

**THE ANCIENT CONCERTS** will commence, it is expected, on the 15th of March, so as to have two performances before Easter, and conclude the series on the 31st of May.

**CHELTEMHAM.**—In a notice given of Mr. Marshall's Concert, which took place on the 11th inst., the *Looker-on*, observes—"The company experienced a sad disappointment in the non-appearance of Signor Giubilei, who, it was stated in hand-bills, was prevented from fulfilling his engagement, 'by the arbitrary conduct of the managing committee of Covent Garden Theatre,'—not a very satisfactory excuse, &c. &c." Those who concocted the hand-bill, which was circulated, must have known that Mr. Giubilei is paid a handsome salary for his services at the theatre; therefore, he ought not to consider it at all *arbitrary* in the committee, to demand those services, when the interest of the concern required them. Madame Caradori, Madame Dulcken, Miss Marshall, &c., &c., exerted themselves most successfully.

**ANOTHER ANCIENT FIDDLER.**—There is an extraordinary old man, well known as an itinerant fiddler in Berwick, who this year completes the 114th year of his age. He is a son of General John Stuart, and grandson of the Lady of Airlie, famed in Scottish song, who was pulled out of her own house at Airlie by a party of the Clan Campbell, and killed. He was a witness to the battle of Culloden, and, indeed, claims kindred with the Pretender himself, whose name he bears. He was at the battle of Bunker's Hill, holding an ensigny in General Wolfe's army, and was present at Quebec when that distinguished officer was killed. He has been married five times, and is the father of twenty-seven children, ten of whom have been killed fighting the battles of their country in different parts of the world. Before declining age overtook him, he was a phenomenon of personal strength. His present indigence seems to be chiefly the result of his having outlived all the common ties of blood.

**HALEVY'S NEW OPERA.**—*La Dénouement de Charles VI.*, by Halevy, will shortly appear at the *Académie de Musique*. Nothing can exceed the curiosity of the literary public as regards the manner in which the celebrated poet, Casimir de la Vigne, has treated the subject of the libretto, susceptible of so many different interpretations.

**PRIZES OF THE FRENCH ACADEMY OF SCIENCE.**—The two following problems are proposed for competition: 1st.—To determine the mechanism of the production of the human voice; 2nd.—To determine, by anatomical researches, the comparative structure of the vocal organs in man and other animals. The prize in each case is to be a medal of the value of three thousand francs.

**TESTIMONIAL TO MR. W. WILKINSON OF MANCHESTER.**—On Tuesday evening, the 10th instant, at a meeting of the Manchester Choral Society, Mr. Buck, one of the senior members, rose and addressed Mr. W. Wilkinson, the valued and talented organist of the society, and in appropriate terms of eulogy on his abilities, and gratitude on the part of the choir, begged to tender to him the piece of plate which was then produced, and which had been purchased by the subscriptions of the choir, as a testimony of their appreciation of his services towards them, expressing at the same time an earnest hope that he might long live to enjoy it, and that his family might hereafter learn by it the estimation in which he had been held.—It bore the following inscription—

"Presented to Mr. Wilkinson, by the Choir of the Manchester Choral Society, as a token of esteem, and as an acknowledgment of the great benefit they have received from his unwearied exertions for their improvement.—January 10, 1843."

Mr. Wilkinson, who was manifestly deeply affected on the occasion, acknowledged in brief but warm terms the gratifying and unexpected compliment which had been paid him; and the meeting separated.

**HER MAJESTY'S THEATRE.**—The season is expected to commence in about six weeks. Among the new engagements are Signor Conti, a tenor of some continental celebrity, and Mesdames Grisi, Persiani, Moltini, Signori Mario, Lablache, and probably Tamburini, Rubini, and Ronconi; with Cerito, Carlotta, Grisi, and Perrot, who is to prepare a new ballet for the opening.

**DR. MENDELSSOHN.**—In addition to the new symphony of Spohr, which we last week stated was expected for the Philharmonic, we are told that Mendelssohn has a new work in hand; and that, if completed in time, he will visit this country about June, to superintend its production.

**M. DREYSCHOCK.**—A new pianoforte wonder of this name, has made a most remarkable sensation in Paris, last week—he is a native of Prague, about twenty-four years of age, and said to be an excellent composer. *The Gazette Musicale*, of Sunday last, says thus—"He forms the completion of a new Trinity, of which Liszt is the *Father*, Thalberg the *Son*, and Drey-schock is the *Holy Ghost*!"

**MUSIC.**—Nothing unites men more than music. It makes brothers of strangers; it makes the most diffident feel at home; the most shy and suspicious it renders frank and full of trust. It overflows the rocks of separation between us; it comes up like a full tide between us, and opens a free intercourse of hearts. It is wholly a disinterested pursuit. The jealousies of emulation, the rancour of parties, must be merged in it.

**FLUTE-MANIA.**—A flute is a musical weed which springs up everywhere. The preference of our amateurs for this instrument can only be accounted for by the easiness of attaining to a certain point of proficiency upon it; though to play well, and in tune, even a simple melody is a degree of merit not reached by one out of twenty who attempt it. It would give us sincere pleasure to find the violin half as generally taken up as this imperfect instrument: and its adoption would be followed by a diffusion of musical taste, such as will hardly be credited by those who have not troubled themselves to reflect that the range of compositions for the flute is necessarily limited, while upon the stringed instruments is based the entire structure of orchestral music.

**OPERA.**—About the latter end of the sixteenth century, dramatic performances called operas began to be introduced into England. The name was borrowed from the Italians; but we differ from them by the dialogue being spoken, with songs and instrumental pieces introduced at intervals, while their whole performance was in music. In our own time, the only successful English recitative opera that has been produced is *Artaxerxes*, which is a translation from *Metastasio*.

#### LIST OF NEW PUBLICATIONS.

##### VOCAL.

Henry Russell—*The Patriot's Welcome*—F. C. Leader.

William Bayley, R.A.M.—*There is a flower*—F. C. Leader.

H. J. Bradfield—*Young Love stole a Rose*—F. C. Leader.

P. Jewell—*I lived within a world of dreams*—F. C. Leader.

F. Romer—*Now smiling comes the joyous spring*—F. C. Leader.

R. Moore—*Victoria, the Queen of the Sea*—F. C. Leader.

##### INSTRUMENTAL.

Chaulieu's 12 melody Quadrilles on Scotch, Irish, English, and Swiss Airs—R. Cocks & Co.

Beethoven—Overture, new edition, arranged for Pianoforte, four hands—*Coriolanus*, *Fidelio*, *Leonore*, 1805—*Leonore*, 1806—*Men of Prometheus*—Ewer and Co.

C. Heinemeyer—Brilliant Variations for Flute and Pianoforte—Ewer and Co.

Chaulieu's Les Italiennes en Angleterre, 12 pieces—R. Cocks & Co.

Chaulieu's Les Petit Voyageur, 50 rondos—R. Cocks & Co.

Czerny—*La Reine nocturne*—R. Cocks & Co.

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Labitzky's Dublin-Walzer—Cocks & Co.  
Lanner's Die Troubadour-Walzer—Cocks & Co.  
Strauss's Minnesanger-Walzer—Cocks & Co.  
Musard's Niva Quadrilles—R. Cocks & Co.  
Musard's Le Roi D'yvetot Quadrilles—Cocks and Co.

Santos's King of Prussia, Prince of Wales, Victoria, and Prince Albert's Quadrilles—Cocks & Co.

#### Notice to Correspondents.

Miss Allenby—Mr. W. C. Hemmings—Miss Orger—Mr. Ogilvie—Mr. Distin—Mr. Merrivale—Mr. J. Moses—Mr. Hicks—Miss Allen—Dr. Allison—Mr. Young—their subscriptions are acknowledged, with thanks.

\* \* In answer to numerous enquiries, it is respectfully stated that the subscription to the "MUSICAL WORLD" is 16s. per annum, or 4s. quarterly, which ensures the delivery in every part of England, Ireland, Scotland, France, and Belgium, by the first post after Thursday—the terms for America are 25s. per annum, the Numbers being forwarded by the Post-office Mails on the 14th and 28th of each month. Single copies may be obtained by remitting the amount either in coin or postage stamps, to Mr. E. B. Taylor at the Office.

The Terms for Advertisements are—under 10 lines, 4s. Ten lines, 5s. Twenty-five lines, 10s.—and 6d. for each additional line. Consecutive Advertisements may be contracted for on reduced terms.

Subscribers are requested to address all remittances to the Publisher, Mr. E. B. Taylor.

All letters and parcels for the Editor should be addressed to him, at the "Musical World" Office, No. 3, Coventry-street, Haymarket. Matters relating to the current week should be forwarded on Tuesday.

An old Subscriber—Shall have news when there is any substantial.

A flat minor—Subscriptions are payable in advance, either quarterly or yearly, by P. O. order, to Mr. E. B. Taylor at the office.

Mr. Gotelee—The notice was in type last week, but omitted for want of space.

The organist of—shall have our early attention.

Expectans Expectavi—No—we shall reveal the secret as soon as it is.

Mr. Pigot—We will forward the answer.

A Subscriber—It is a distinction, without a difference—a title—a name—scarcely a rank or precedence, and certainly no pecuniary advantage.

Numerous provincial notices are again postponed, for want of space, at this very much occupied season.

#### VOL. XVII.

\* \* Subscribers and readers desirous to perfect their sets, are informed that a few copies of most of the numbers are on hand, at the Office, and at G. VICKERS, 28, Holywell Street Strand; where the complete volume, in cloth boards, is now ready.

#### ADVERTISEMENTS.



#### THEATRE ROYAL, DRURY LANE.

This Evening, Thursday, Jan. 26, 1843, Her Majesty's servants will perform Handel's Opera of *ACIS and GALATEA*. Acis, Miss P. Horton—Galatea, Miss Romer—with the PANTOMIME and the Farce of the *ETON BOY*.

On Friday, (by desire) SHAKSPEARE'S Tragedy of *HAMLET*. Hamlet, Mr. Macready—Ghost of Hamlet's Father, Mr. Phelps—Gertrude, Mrs. Warner—with the PANTOMIME.

On Saturday, the revived Play of *CYMBELINE*, from the Text of Shakspeare. Cymbeline, Mr. Ryder—Cloten, Mr. Compton—Posthumus Leonatus, Mr. Anderson—Guiderius, Mr. Hudson—Arviragus, Mr. Allen—Iachimo, Mr. Macready—Imogen, Miss Helen Faucit—with the PANTOMIME.

On Monday, will be performed "Shakspeare's" Historical Tragedy of *MACBETH*. Macbeth, Mr. Macready—Macduff, Mr. Phelps—Banquo, Mr. Anderson—Hecate, Mr. H. Phillips—Lady Macbeth, Mrs. Warner—with the PANTOMIME.

On Tuesday, will be performed Sir Edward Lytton Bulwer's Play of the *LADY OF LYONS*; or, *LOVE AND PRIDE*. Claude Melnotte, Mr. Macready—Pauline Deschappelles, Miss Helen Faucit.—With the PANTOMIME.

Box Office is open daily from 10 to 4.

#### THEATRE ROYAL COVENT GARDEN

This Evening, THURSDAY, JANUARY 26th, 1843.

The Public is respectfully informed, that in consequence of the Crowded Audience on Thursday last, and in compliance with the wishes of numerous parties hitherto unable to obtain seats, there will be *ONE MORE JUVENILE NIGHT!* (BEING POSITIVELY THE LAST,) when *HARLEQUIN KING JOHN* and *MAGNA CHARTA* will be performed the early part of the Evening. The Romance of *BLUE BEARD*, and the ballet of *AULD ROBIN GRAY*, will terminate the Evening's Entertainments, which will conclude before Eleven o'Clock.

On Friday, the Grand Historical Opera, in three Acts, of *GUSTAVUS THE THIRD*, and the New Pantomime of *HARLEQUIN KING JOHN*.

Mrs. ALFRED SHAW having been pronounced convalescent by the Certificate of her Medical Adviser, will have the honor of performing on Saturday for the Last Time, in Rossini's Grand Opera of *SE-MIRAMIDE*, and will make her appearance in the course of the ensuing week in *LA DONNA DEL LAGO*.

An Entirely New and Original OPERA, the whole of the Music composed by MR. BENEDICT, has likewise been put into rehearsal.

The Box-office, in Hart Street, is open from 10 till 4 daily.

**PRINCESS'S THEATRE,**

This Evening, Thursday, January 26, 1843, will be repeated, Donizetti's Celebrated Opera, **LUCIA DI LAMMERMOOR**. The principal characters by Madame Eugenie Garcia, Messrs. Templeton, Burdini, Jones, Weiss, and Walton, with the **YELLOW DWARF**.

Friday—**THE LIBERAL CANDIDATE**, with the **YELLOW DWARF**.

Saturday—**LUCIA DI LAMMERMOOR**, with the **YELLOW DWARF**.

Mrs. G. A. Becket's **LITTLE RED RIDING HOOD** is also in preparation.

The Box-Office is open from 10 o'clock till 4.

**PROMENADE CONCERTS,  
ROYAL ADELAIDE GALLERY,  
LOWTHER ARCADE, STRAND.**

Grand Selection from the Opera of "Norma," every Evening.—Solo performers—This Evening, Thursday, Messrs. Shargool and Saynor; Friday, Messrs. Blagrove and Jarrett; Saturday, Messrs. Laurent and Keating; Leader, Mr. Shargool; Director, Mr. T. Julien Adams. Adams' New Scotch Quadrilles every Evening this Week, followed by the performances of the Infant Thalia, Experiments with the Colossal Burning Lens, the new Oxyhydrogen Microscope, magnificent series of Dissolving Views, popular Lectures, &c. The Laughing Gas every Tuesday, Thursday, and Saturday evenings.

Open from eleven to half-past four, and from a quarter to seven to half-past ten o'clock. Admission, One shilling.

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**MR. HENRY RUSSELL,**

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At the Hanover Square Rooms, on Wednesday evening February 1, previous to his departure for America; when he will introduce the "Dream of the Reveller," the "General's Last Battle," the "Newfoundland Dog," the original "Mississippi Song," the "Prairie Song of the Far West," the "Maniac," the "Ship on Fire," &c. Tickets 2s. 6d. each; reserved seats, 4s. each; reserved family seats to admit four, 10s. 6d. each.

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On MONDAY Evening, January 30th, 1843, at Eight o'clock,

**MR. WILSON**

WILL GIVE

**A NIGHT W' BURNS,**

In the course of which he will sing a selection of

**THE SONGS OF BURNS**

Interspersed with Anecdotes, &c.

Pianoforte Accompanist, MR. LAND

Of the Theatre Royal, Drury Lane.

**PROGRAMME.**

Part I.—"Handsome Nell."—"Tibbie, I ha'e seen the day."—"Young Peggy blooms, our bonniest lass."—"Behind yon hills where Lugar flows."—"Duncan Gray cam' here to woo."—"My heart is a-breaking, dear Tittie."—"Scots, wha ha'e wi' Wallace bled."

AN INTERVAL OF TEN MINUTES.

Part II.—"The gloomy night is gath'ring fast."—"A man's a man for a' that."—"Of a' the airts the wind can blaw."—"The Deil's awa wi' the Exciseman."—"Robin's awa."

The Doors will be opened at half-past 7, the Entertainment commence at Eight, and terminate about Ten o'clock.—Tickets 2s. each; Reserved Seats, 2s. 6d. Private Boxes for six persons, 15s.; for eight, £1; to be had at the Music Hall, at Messrs. Cramer's, at Duff's, at Ollivier's, and at Leader's, Bond-st.; and in the City at Messrs. Keith, Prowse, and Co.'s. Books of the Words of the Songs, price 6d., may be had at the doors.

On Monday, the 6th of February, the *Adventures of Prince Charles*.

In the course of the Season, Mr. Wilson purposes giving his Illustrations of Irish Melody, English Song, and the characteristic Music of various countries.

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Doors open at 6, begin at half-past 6. Conclude at about 11.

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Attendance will be given at Exeter Hall, on Tuesday evening, from 8 till 10 o'clock, for the purpose of renewing subscriptions due at Christmas, and for receiving applications from parties desirous of becoming subscribers to the Society.

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POPULAR MUSIC for SCHOOLS, &c., by HAMILTON. A new Edition of his Grammar, 3s.; Catechism of Thorough Bass; 2s.; Key to ditto, 1s. 6d.; Catechism of Double Fugue, 2s.; ditto art of playing from score, and writing for an orchestra, 2s.; ditto on musical ideas, 3s.; ditto for violin and violoncello, each 1s.; ditto for the organ (an enlarged edition by Warren), 3s.; art of tuning pianos, 1s.; ditto on the use of the metronome, 9d.; 24 very easy lessons for the Piano, 3s.; the scales major and minor, 1s. A new edition of his Method for the Piano, with 31 airs, fingered by Czerny, 4s.; and his Dictionary of 2,500 musical terms, only 1s.; Clare's Psalmody in three vols., each 3s.

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4 Rome, the pride of Italy—"Veni in Roma" do.	do.	2 0
5 I welcome thee with gladness—"Ah bella me ritorno" ditto	do.	2 0
6 The dream—"Meco all'altar di venero" ditto	do.	2 0
7 Adalgisa, by all thou lovest (Duet)—"Ah, del Tetro" ditto	do.	2 6

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